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PORTRAIT DE MARGUERITE. HENRI MATISSE.

GRAFTON GALLERIES
GRAFTON ST., BOND ST., W.

SECOND POST-IMPRESSIONIST EXHIBITION

OCT. 5—DEC. 31
1912

10 A.M. TO 6 P.M.

CATALOGUE WITH THIRTY-NINE HALF-TONE REPRODUCTIONS AND FRONTISPIECE IN FOUR COLOURS

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INTRODUCTION

THE scope of the present Exhibition differs somewhat from that of two years ago. Then the main idea was to show the work of the "Old Masters" of the new movement, to which the somewhat negative label of Post-Impressionism was attached for the sake of convenience. Now the idea has been to show it in its contemporary development not only in France, its native place, but in England where it is of very recent growth, and in Russia where it has liberated and revived an old native tradition. It would of course have been possible to extend the geographical area immensely. Post-Impressionist schools are flourishing, one might almost say raging, in Switzerland, Austro-Hungary and most of all in Germany. But so far as I have discovered these have not yet added any positive element to the general stock of ideas.

In Italy the Futurists have succeeded in developing a whole system of æsthetics out of a misapprehension of some of Picasso's recondite and difficult works. England, France and Russia were therefore chosen to give a general summary of the results up to date.

Mr. Clive Bell is responsible for the selection of the

English works and Mr. Boris von Anrep for the Russian. The selection of the French works fell to my lot.

ROGER FRY.

Prices of pictures may be obtained on application to Mr. Leonard Woolf, who will attend at the Galleries in the afternoons; at other times inquiries can be made at the Secretary's office.

The design for the Poster is the result of collaboration among several artists of the English group. It has been drawn by Mr. Duncan Grant. Examples can be purchased on application to the Secretary.

THE ENGLISH GROUP

BY CLIVE BELL

For the Second Post-Impressionist Exhibition I have been asked to choose a few English pictures, and to say something about them. Happily, there is no need to be defensive. The battle is won. We all agree, now, that any form in which an artist can express himself is legitimate, and the more sensitive perceive that there are things worth expressing that could never have been expressed in traditional forms. We have ceased to ask, "What does this picture represent?" and ask instead, "What does it make us feel?" We expect a work of plastic art to have more in common with a piece of music than with a coloured photograph.

The first thing to be considered is the relation of these English artists to the movement. That such a revolutionary movement was needed is proved, I think, by the fact that every one of them has something to say which could not have been said in any other form. New wine abounded and the old bottles were found wanting. These artists are of the movement because, in choice of subject, they recognise no authority but the truth that is in them; in choice of form, none but the need of expressing it. That is Post-Impressionism.

Their debt to the French is enormous. I believe it could be computed and stated with some precision. For instance, it could be shown that each owes something, directly or indirectly, to Cézanne. But detective-work of this sort would be as profitless here as elsewhere. I

am concerned only to discover in the work of these English painters some vestige of those qualities that distinguish Post-Impressionists from the mass—qualities that can be seen to advantage in the work of the French masters here exhibited, and to perfection in those of their master, Cézanne. These qualities I will call simplification and plastic design.

What I mean by "simplification" is obvious. A literary artist who wishes to express what he feels for a forest thinks himself under no obligation to give an account of its flora and fauna. The Post-Impressionist claims similar privileges: those facts that any one can observe for himself or discover in a text-book he leaves to the makers of Christmas-cards and diagrams. He simplifies, omits details, that is to say, to concentrate on something more important—on the significance of form.

We can regard an object solely as a means and feel emotion for it as such. It is possible to contemplate emotionally a coal-scuttle as the friend of man. We can consider it in relation to the toes of the family circle and the paws of the watch-dog. And, certainly, this emotion can be suggested in line and colour. But the artist who would do so can but describe the coal-scuttle and its patrons, trusting that his forms will remind the spectator of a moving situation. His description may interest, but, at best, it will move us far less than that of a capable writer. Yet most English painters have attempted nothing more serious. Their drawing and design have been merely descriptive; their art, at best, romantic.

How, then, does the Post-Impressionist regard a coal-scuttle? He regards it as an end in itself, as a significant form related on terms of equality with other significant forms. Thus have all great artists regarded objects. Forms and the relation of forms have been for them, not means of suggesting emotion but objects of emotion. It is this emotion they have expressed. Their drawing and design have been plastic and not descriptive. That

is the supreme virtue of modern French art: of nothing does English stand in greater need.

If, bearing in mind the difference between the treatment of form as an object of emotion and the treatment of form as a means of description, we turn, now, to these pictures an important distinction will become apparent. We shall notice that the art of Mr. Wyndham Lewis, whatever else may be said of it, is certainly not descriptive. Hardly at all does it depend for its effect on association or suggestion. There is no reason why a mind sensitive to form and colour, though it inhabit another solar system, and a body altogether unlike our own, should fail to appreciate it. On the other hand, fully to appreciate some pictures by Mr. Fry or Mr. Duncan Grant it is necessary to be a human being, perhaps, even, an educated European of the twentieth century. "Fully," I say, because both Mr. Fry and Mr. Grant—and, for that matter, all the painters here represented—are true plastic artists; wherefore the most important qualities in their work are quite independent of place or time, or a particular civilisation or point of view. Theirs is an art that stands on its own feet instead of leaning upon life; and herein it differs from traditional English art, which, robbed of historical and literary interest, would cease to exist. It is just because these Englishmen have expelled or reduced to servitude those romantic and irrelevant qualities that for two centuries have made our art the laughing-stock of Europe, that they deserve as much respect and almost as much attention as superior French artists who have had no such traditional difficulties to surmount.

No one of understanding, I suppose, will deny the superiority of the Frenchmen. They, however, have no call to be ashamed of their allies. For the essential virtue is common to both. Looking at these pictures every visitor will be struck by the fact that they are neither pieces of handsome furniture, nor pretty knick-knacks, nor tasteful souvenirs, but passionate attempts to express profound emotions. All [illegible] manifestations of a

spiritual revolution which proclaims art a religion, and forbids its degradation to the level of a trade. They are intended neither to please, to flatter, nor to shock, but to express great emotions and to provoke them.

THE FRENCH GROUP

BY ROGER FRY

When the first Post-Impressionist Exhibition was held in these Galleries two years ago the English public became for the first time fully aware of the existence of a new movement in art, a movement which was the more disconcerting in that it was no mere variation upon accepted themes but implied a reconsideration of the very purpose and aim as well as the methods of pictorial and plastic art. It was not surprising therefore that a public which had come to admire above everything in a picture the skill with which the artist produced illusion should have resented an art in which such skill was completely subordinated to the direct expression of feeling. Accusations of clumsiness and incapacity were freely made, even against so singularly accomplished an artist as Cézanne. Such darts, however, fall wide of the mark, since it is not the object of these artists to exhibit their skill or proclaim their knowledge, but only to attempt to express by pictorial and plastic form certain spiritual experiences; and in conveying these, ostentation of skill is likely to be even more fatal than downright incapacity.

Indeed, one may fairly admit that the accusation of want of skill and knowledge, while ridiculous in the case of Cézanne is perfectly justified as regards one artist represented (for the first time in England) in the present Exhibition, namely, Rousseau. Rousseau was a custom-house officer who painted without any training in the art. His pretentions to paint made him the butt of a great

deal of ironic wit, but scarcely any one now would deny the authentic quality of his inspiration or the certainty of his imaginative conviction. Here then is one case where want of skill and knowledge do not completely obscure, though they may mar, expression. And this is true of all perfectly naïve and primitive art. But most of the art here seen is neither naïve nor primitive. It is the work of highly civilised and modern men trying to find a pictorial language appropriate to the sensibilities of the modern outlook.

Another charge that is frequently made against these artists is that they allow what is merely capricious, or even what is extravagant and eccentric, in their work—that it is not serious, but an attempt to impose on the good-natured tolerance of the public. This charge of insincerity and extravagance is invariably made against any new manifestation of creative art. It does not of course follow that it is always wrong. The desire to impose by such means certainly occurs, and is sometimes temporarily successful. But the feeling on the part of the public may, and I think in this case does, arise from a simple misunderstanding of what these artists set out to do. The difficulty springs from a deep-rooted conviction, due to long-established custom, that the aim of painting is the descriptive imitation of natural forms. Now, these artists do not seek to give what can, after all, be but a pale reflex of actual appearance, but to arouse the conviction of a new and definite reality. They do not seek to imitate form, but to create form; not to imitate life, but to find an equivalent for life. By that I mean that they wish to make images which by the clearness of their logical structure, and by their closely-knit unity of texture, shall appeal to our disinterested and contemplative imagination with something of the same vividness as the things of actual life appeal to our practical activities. In fact, they aim not at illusion but at reality.

The logical extreme of such a method would undoubtedly be the attempt to give up all resemblance

to natural form, and to create a purely abstract language of form—a visual music; and the later works of Picasso show this clearly enough. They may or may not be successful in their attempt. It is too early to be dogmatic on the point, which can only be decided when our sensibilities to such abstract form have been more practised than they are at present. But I would suggest that there is nothing ridiculous in the attempt to do this. Such a picture as Picasso's "Head of a Man," would undoubtedly be ridiculous if, having set out to make a direct imitation of the actual model, he had been incapable of getting a better likeness. But Picasso did nothing of the sort. He has shown in his "Portrait of Mlle. L. B." that he could do so at least as well as any one if he wished, but he is here attempting to do something quite different.

No such extreme abstraction marks the work of Matisse. The actual objects which stimulated his creative invention are recognisable enough. But here, too, it is an equivalence, not a likeness, of nature that is sought. In opposition to Picasso, who is pre-eminently plastic, Matisse aims at convincing us of the reality of his forms by the continuity and flow of his rythmic line, by the logic of his space relations, and, above all, by an entirely new use of colour. In this, as in his markedly rythmic design, he approaches more than any other European to the ideals of Chinese art. His work has to an extraordinary degree that decorative unity of design which distinguishes all the artists of this school.

Between these two extremes we may find ranged almost all the remaining artists. On the whole the influence of Picasso on the younger men is more evident than that of Matisse. With the exception of Braque none of them push their attempts at abstraction of form so far as Picasso, but simplification along these lines is apparent in the work of Derain, Herbin, Marchand and L'Hote. Other artists, such as Doucet and Asselin, are content with the ideas of simpli-

fication of form as existing in the general tradition of the Post-Impressionist movement, and instead of feeling for new methods of expression devote themselves to expressing what is most poignant and moving in contemporary life. But however various the directions in which different groups are exploring the newly-found regions of expressive form they all alike derive in some measure from the great originator of the whole idea, Cézanne. And since one must always refer to him to understand the origin of these ideas, it has been thought well to include a few examples of his work in the present Exhibition, although this year it is mainly the moderns, and not the old masters that are represented. To some extent, also, the absence of the earlier masters in the exhibition itself is made up for by the retrospective exhibition of Monsieur Druet's admirable photographs. Here Cézanne, Gauguin and Van Gogh can be studied at least in the main phases of their development.

Finally, I should like to call attention to a distinguishing characteristic of the French artists seen here, namely, the markedly Classic spirit of their work. This will be noted as distinguishing them to some extent from the English, even more perhaps from the Russians, and most of all from the great mass of modern painting in every country. I do not mean by Classic, dull, pedantic, traditional, reserved, or any of those similar things which the word is often made to imply. Still less do I mean by calling them Classic that they paint "Visits to Æsculapius" or "Nero at the Colosseum." I mean that they do not rely for their effect upon associated ideas, as I believe Romantic and Realistic artists invariably do.

All art depends upon cutting off the practical responses to sensations of ordinary life, thereby setting free a pure and as it were disembodied functioning of the spirit; but in so far as the artist relies on the associated ideas of the objects which he represents, his work is not completely free and pure, since romantic associations imply at least an imagined practical activity. The disadvantage of such

an art of associated ideas is that its effect really depends on what we bring with us: it adds no entirely new factor to our experience. Consequently, when the first shock of wonder or delight is exhausted the work produces an ever lessening reaction. Classic art, on the other hand, records a positive and disinterestedly passionate state of mind. It communicates a new and otherwise unattainable experience. Its effect, therefore, is likely to increase with familiarity. Such a classic spirit is common to the best French work of all periods from the twelfth century onwards, and though no one could find direct reminiscences of a Nicholas Poussin here, his spirit seems to revive in the work of artists like Derain. It is natural enough that the intensity and singleness of aim with which these artists yield themselves to certain experiences in the face of nature may make their work appear odd to those who have not the habit of contemplative vision, but it would be rash for us, who as a nation are in the habit of treating our emotions, especially our æsthetic emotions, with a certain levity, to accuse them of caprice or insincerity. It is because of this classic concentration of feeling (which by no means implies abandonment) that the French merit our serious attention. It is this that makes their art so difficult on a first approach but gives it its lasting hold on the imagination.

THE RUSSIAN GROUP

BY BORIS VON ANREP

Russian spiritual culture has formed itself on the basis of a mixture of its original Slavonic character with Byzantine culture and with the cultures of various Asiatic nations. In later times European influence has impressed itself on Russian life, but does not take hold of the Russian heart, that continues to stream the Eastern blood through the flesh of the Slavonic people. One of the peculiarities of Eastern art is a great disposition for decorative translations of life, an ideographical representation of it, and an imaginative design. Romanesque and Gothic art of Western-Europe had much of the same character, but European art inclined towards naturalism, the Russian persisted in its archaic traditions. The Byzantine influence was of the utmost importance to Russia, as from there came the light of Christianity. With the religious beliefs and rites were introduced the Byzantine symbolical representations of the Divinity as they were realised in the religious images, called "ikones," made for devout purposes. The conventions of the ancient ikone-painters remained the only pictorial language till the end of the seventeenth century, the art being purely religious and under canonical regulations. In the eighteenth century the Russian pictorial forms undergo a strong European influence, and since then they follow European ideals. At the present day Western influence is regarded by the nationalists as incompatible with the deepest aspirations of the Russian soul. Artists filled with

admiration before the beauty and expressivity of Russian ancient art aim to continue it, passing by the Western influence, which is considered foreign and noxious to the growth of the Eastern elements of the Russian art. The principal trait of their personal art is a decorative and symbolical treatment of nature combined with an imaginative colouring, that they feel answers the most to their Russian soul. Only during the last fifteen years artists of note worked for the revival of the national art. Mr. Stelletzky approaches the closest to the ancient forms. His works are not copies of the ikones but are the result of his extreme knowledge of all the possibilities that the ancient art gives; he uses the archaic alphabet which he finds the best medium for the exercise of his pictorial imagination. Count Komarovsky is not less accomplished but his colouring and forms are more tender and sensitive. Mr. Roerich belongs to the same new Byzantine group though he does not appropriate entirely the forms of the ikones, he succeeds, may be, more than others, to translate in his own manner the essence of the Russian religious and fantastical spirit. His imagination carries him further to the dawn of the Russian life, and he gives an emotional feeling of the prehistoric Slavonian Pagans.

Madame Goncharova does not realise in her art the mastership and the decorative calligraphic qualities of the ikones, but she aims for a true representation of the ancient Russian God, who is her own, and His saints. That is why sweetness, joy, tenderness and voluptuousness are far from her art as they are far from the Russian conception of the Divinity. Her saints are stern, severe and austere, hard and bitter. The revival of the Russian national art brought forth the interest of some artists to the modern popular art, the art of the unlearned lads who find their sport in painting and show by that medium their simple-natured, fresh and naïve spirit. Those artists assimilated themselves to the popular art and rejoice in its sincere directness. Their art is welcome as a counterweight to the over-refined

and effeminate tastes of an influential group of æsthetical "gourmands" of St. Petersburg. Mr. Larionoff is at the head of those "rustical" artists. The naïve and awkward russifications of European forms remain as a special epoch in the history of the Russian art. Some young artists aiming for the same emotions that those simple rural imitations give, chose to use their shapes as their pictorial language. Mr. Soudejkin for instance.

Another group of artists does not exploit the national forms; their means seem to be more explicit to a modern European artist's mind: Petroff-Wodkin, Bogaevsky and Chourlianis being thoroughly different in their personalities possess the same valuable quality of keeping their art in close connection with their philosophical substance. Petroff-Wodkin gives a great spiritual meaning to the gestures of his figures, naturalistically comprehended, but coloured in a fantastical and decorative way, Bogaevsky is a landscape painter; but the *morne* cliffs, the dead cities, the desolate shores of a leaden sea are not earthly landscapes; they terrify the Russian soul as if they were terrible omens. The innermost recesses of the Russian heart are filled with mystical passions. The painter Chourlianis was overpowered by them, he was devoted to the mysteries of the Cosmos and to the music of the empyrean æther. "Rex" is one of his most important pictures. The fire, that burns in the centre of it, is surrounded by the horizon of an occult world, by the mounting spheres and by the shadows of angels. Chourlianis prematurely died last year.

As for the realistic art, the young gifted artists in Russia do not manifest any great energy in practising it, and there are but few interesting representatives of that art. Among the artists whose works are exhibited here, Mr. Sarian and Miss Joukova give the largest quantity of realistic sensations. Mr. Sarian is represented by his energetic illustrations of the Turkish life. Miss Joukova's portrait of an old woman shows a studious and sincere research for the characteristic of human nature.

It is to be noticed that both of them are still much inclined to a decorative interpretation of their feelings; that is the dominant tendency of the most interesting part of the modern Russian art.

[Owing to delays in transport some of the Artists mentioned in Mr. von Anrep's preface are not exhibited.

CATALOGUE

STAIRCASE.

Popular Religious Russian prints of the nineteenth century

ENTRANCE LANDING.

NO.

1 MATISSE. Le Dos. Plaster sketch *

OCTAGON ROOM.

2 CÉZANNE. Le Château Noir
(*Lent by M. Vollard*)

3 „ La maison rouge dans les arbres
(*Lent by M. Vollard*)

4 „ Le Dauphin du Jas de Bouffon *
(*Lent by M. Gaston Bernheim-Jeune*)

* Not for sale.

OCTAGON ROOM

No.

5 CÉZANNE. Les Moissonneurs *
(*Lent by M. Gaston Bernheim-Jeune*)

6 „ Gennevilliers *
(*Lent by M. Gaston Bernheim-Jeune*)

7 MATISSE. L'Enfant au cheval *
(*Lent by M. Alphonse Kann*)

8 GRANT. The Seated Woman

9 MATISSE. La pose du nu
(*Lent by MM. Bernheim-Jeune et Cie.*)

10 MARCHAND. Nature Morte
(*Lent by M. Clovis Sagot*)

11 DERAIN. Le Rideau
(*Lent by M. Kahnweiler*)

12 „ La Forêt
(*Lent by M. Kahnweiler*)

* Not for sale.

OCTAGON ROOM

NO.

13 DERAIN. La fenêtre sur le parc
(*Lent by M. Kahnweiler*)

14 DE VLAMINCK. Buzenval
(*Lent by M. Kahnweiler*)

15 L'HOTE. Paysage à la vache

16 PICASSO. Le Bouillon Kub
(*Lent by M. Kahnweiler*)

17 DE VLAMINCK. Les Figues
(*Lent by M. Kahnweiler*)

18 DERAIN. Le Panier
(*Lent by M. Kahnweiler*)

19 „ L'Eglise
(*Lent by M. Kahnweiler*)

20 DE VLAMINCK. Pontoise
(*Lent by M. Kahnweiler*)

SCULPTURE

21 GILL. The Golden Calf

LARGE GALLERY

No.		
22	MATISSE.	Les Capucines
23	„	Joaquina (*Lent by MM. Bernheim-Jeune et Cie.*)
24	„	Nu au bord de la mer *
25	„	Nature Morte (Citrons) *
26	„	La Coiffeuse * (*Lent by M. Michael Stein*)
27	„	Cyclamens *
28	„	Conversation * (*Lent by M. Serge Tchoukine*)
29	„	Les poissons rouges (*Lent by MM. Bernheim-Jeune et Cie.*)

* Not for sale.

LARGE GALLERY

No.		
30	MATISSE.	Portrait de Marguerite *
31	„	Portrait au madras rouge * (*Lent by M. Michael Stein*)
32	„	Le luxe
33	„	Les aubergines (*Lent by MM. Bernheim-Jeune et Cie.*)
34	„	Coucous sur le tapis bleu et rose (*Lent by MM. Bernheim-Jeune et Cie.*)
35	„	Le panneau rouge
36	„	Jeune Marin *
37	„	Les Poissons * (*Lent by Madame M.*)
38	FRIESZ.	Composition (*Lent by M. Emile Druet*)
39	„	Nature Morte (*Lent by M. Emile Druet*)
40	„	Nature Morte (*Lent by M. Emile Druet*)

* Not for sale.

LARGE GALLERY

No.

41 CHABAUD. Chemin dans la Montagnette.

42 DOUCET. Vauboyen
(*Lent by M. Charles Vildrac*)

43 VAN DONGEN. Portrait de Madame Van Dongen*

44 PUY. La Baignade
(*Lent by M. Blot*)

45 BONNARD. La Salle à Manger
(*Lent by MM. Bernheim-Jeune et Cie.*)

46 PICASSO. Composition
(*Lent by M. Vollard*)

47 PETROFF-WODKIN. Les Gosses

48 PUY. Portrait de Madame Puy*
(*Lent by M. Léonce Rosenberg*)

49 VAN DONGEN. La femme en blanc
(*Lent by MM. Bernheim-Jeune et Cie.*)

* Not for sale.

LARGE GALLERY

NO.

50 HERBIN. Nature Morte
(*Lent by M. Clovis Sagot*)

51 MADAME MARVAL. Les Lys

52 VAN DONGEN. Le doigt sur la joue
(*Lent by MM. Bernheim-Jeune et Cie.*)

53 MARQUET. Femme au "Rocking Chair"
(*Lent by M. Emile Druet.*)

54 CHABAUD. Le troupeau sort après la pluie

55 MARQUET. Le nu à contre-jour
(*Lent by M. Emile Druet*)

56 „ St. Jean de Luz
(*Lent by M. Emile Druet*)

57 FLANDRIN. Porte de la Cuisine
(*Lent by M. Emile Druet*)

58 BONNARD. La Chasse
(*Lent by MM. Bernheim-Jeune et Cie.*)

LARGE GALLERY

NO.

59 GIRIEUD. Fleurs
(*Lent by M. Emile Druet*)

60 PICASSO. Nature Morte *
(*Lent by M. Leo Stein*)

61 BRAQUE. Kubelik
(*Lent by M. Kahnweiler*)

62 PICASSO. Les Arbres
(*Lent by M. Kahnweiler*)

63 „ Nature Morte *
(*Lent by M. Leo Stein*)

64 „ Tête de Femme
(*Lent by M. Kahnweiler*)

65 „ Mademoiselle L. B.
(*Lent by M. Kahnweiler*)

66 „ Tête de Femme
(*Lent by M. Kahnweiler*)

* Not for sale.

LARGE GALLERY

No.		
67	PICASSO.	Les Bananes (*Lent by M. Kahnweiler*)
68	„	Tête d'homme (*Lent by M. Kahnweiler*)
69	„	Livres et flacons (*Lent by M. Kahnweiler*)
70	„	Buffalo Bill (*Lent by M. Kahnweiler*)
71	„	La Femme au Pot de Moutarde (*Lent by M. Kahnweiler*)

SCULPTURE

A. MATISSE. L'Araignée (Plâtre)*

* Not for sale.

CENTRE GALLERY

NO.

72 ETCHELLS. Landscape

73 GRANT. Henri Doucet

74 „ The Queen of Sheba.
(*Lent by Mr. Roger Fry*)

75 ETCHELLS. Landscape

76 „ The Blue Thistle

77 Mrs. BELL. Asheham

78 MISS ETCHELLS. Sussex Farm

79 BRAQUE. La Forêt

80 ASSELIN. Anticoli
(*Lent by M. Blot*)

81 GRANT. The Dancers

82 FRY. The Cascade

CENTRE GALLERY

No.

83 MARCHAND. Marly-le-Roi
(*Lent by M. Clovis Sagot*)

84 FRIESZ. Paysage.
(*Lent by M. Emile Druet*)

85 L'HOTE. Tête de Nègre

86 „ Port de Bordeaux

87 „ Paysage d'Hiver

88 ROUSSEAU. Scène de Forêt *
(*Lent by M. Léonce Rosenberg*)

89 MARCHAND. Vue de Ville
(*Lent by M. Clovis Sagot*)

90 DERAIN. Le pot bleu
(*Lent by M. Kahnweiler*)

91 GIRIEUD. Siena
(*Lent by M. Charles Vildrac*)

* Not for sale.

CENTRE GALLERY

No.

92 L'HOTE. Paysage à la locomotive

93 DE VLAMINCK. Chapeau et gants
(*Lent by M. Kahnweiler*)

94 HERBIN. Le Pont Neuf
(*Lent by M. Clovis Sagot*)

95 FLANDRIN. Savoie
(*Lent by M. Emile Druet*)

96 DE VLAMINCK. Rueil
(*Lent by M. Kahnweiler*)

97 VAN DONGEN. La fillette au bois
(*Lent by MM. Bernheim-Jeune et Cie.*)

98 FLANDRIN. Canal à Venise
(*Lent by M. Emile Druet*)

99 ADENEY. The Barn

100 DE VLAMINCK. L'Estuaire de la Seine
(*Lent by M. Kahnweiler*)

CENTRE GALLERY

NO.

101 GRANT. The Countess

102 „ Pamela
(*Lent by Mr. Roger Fry*)

103 ETCHELLS. The Dead Mole
(*Lent by Mr. J. M. Keynes*)

104 ADENEY. The Square

105 ETCHELLS. Courtyard

106 FRY. Newington House

107 LAMB. Portrait of Lytton Strachey *

108 MME. HASSENBERG. Mespoli

109 MRS. BELL. Nosegay *
(*Lent by Mr. Roger Fry*)

110 BRAQUE. La Calangue
(*Lent by M. Kahnweiler*)

* Not for sale.

CENTRE GALLERY

No.

111 HERBIN. Nature Morte (Livres et Corbeille)
(*Lent by M. Clovis Sagot*)

112 LEWIS. Mother and Child

113 BRAQUE. Anvers
(*Lent by M. Kahnweiler*)

114 HERBIN. Viaduc
(*Lent by M. Clovis Sagot*)

115 DE VLAMINCK. Rouen
(*Lent by M. Kahnweiler*)

116 FLANDRIN. Paysage
(*Lent by M. Emile Druet*)

117 MARCHAND. Marly-le-Roi
(*Lent by M. Clovis Sagot*)

118 ADENEY. The Saw Mill

119 Mrs. BELL. The Spanish Model
(*Lent by the Contemporary Art Society*)

CENTRE GALLERY

No.

120 FRY. Angles sur Langlin

121 FLANDRIN. Basilique Romaine
(*Lent by M. Emile Druet*)

122 FRY. The Terrace

123 DOUCET. Le Repas *
(*Lent by M. Paul Gallimard*)

124 ETCHELLS. On the Grass

125 ASSELIN. Nature Morte

126 VILLETTE. Bois-Colombes
(*Lent by M. Clovis Sagot*)

127 DOUCET. Jeune ouvrier
(*Lent by M. Charles Vildrac*)

128 LEWIS. Creation

129 DOUCET. Route entres les murs
(*Lent by M. Charles Vildrac*)

* Not for sale.

CENTRE GALLERY

no.
130 PETROFF-WODKINE. Site near the Volga

131 GORE. The Tree

132 OTTMAN. Route entre les arbres
(*Lent by M. Charles Vildrac*)

133 GORE. Letchworth Station

134 OTTMAN. Paysage
(*Lent by M. Charles Vildrac*)

SCULPTURE

(A) MATISSE. Buste de Femme (Troisième état)
Cf. End Gallery A, E, F.

(B) GILL. Contortionist (Marble)
(*Lent by Dr. A. Coomaraswamy*)

(C) „ Contortionist (Hopton-wood Stone)

CENTRE GALLERY

NO.

(D) GILL. The Poser (Hopton-wood Stone)

(E) „ Madonna and Child (Marble)

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135 STELLETZKY. Four Decorative Panels

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	GIRIEUD.	Hommage à Gauguin (*Lent by M. Exvile Druet*)
138	STELLETZKY.	The Yard of the Kremlin in the time of John the Terrible.
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140	„	Designs for Theatrical Costumes
141	„	Night
142	„	Village by night
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144	STELLETZKY.	The Fox Hunt
145	ROERICH.	Ancient Russian Burgh
146	Mme. MARVAL.	Esquisse pour une Composition

END GALLERY

No.

147 PUY. Jeune fille à la Fenêtre *
(*Lent by M. Paul Gallimard*)

148 ZAK. Le Berger

149 SPENSER. John Donne arriving in Heaven *
(*Lent by Mr. J. Raverat*)

150 GIRIEUD. Paysage
(*Lent by M. Emile Druet*)

151 „ Paysage
(*Lent by M. Emile Druet*)

152 LAMB. Composition *
(*Lent by the Lady Ottoline Morrell*)

153 ASSELIN. Parc Monceau

154 FRY. Siena

* Not for sale

END GALLERY

No.

155 MRS. BELL. The Mantelpiece

516 MME. HASSENBERG. Coin de Village

157 BONNARD. La Cascade *
(*Lent by M. Léonce Rosenberg*)

158 FLANDRIN. Pivoines
(*Lent by M. Emile Druet*)

159 MME. HASSENBERG. Fuchsias

160 HERBIN. Paysage
(*Lent by M. Clovis Sagot*)

161 „ Paysage
(*Lent by M. Clovis Sagot*)

162 L'HOTE. Fortifications

163 HERBIN. Paysage
(*Lent by M. Clovis Sagot*)

* Not for sale.

END GALLERY

NO.

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(*Lent by M. Clovis Sagot*)

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166 „ La Banlieue (aquarelle)

167 CÉZANNE. Maisons (aquarelle)
(*Lent by MM. Bernheim-Jeune et Cie.*)

168 „ Village et la Montagne Victoire (aquarelle)
(*Lent by MM. Bernheim-Jeune et Cie.*)

169 „ La maison sur la Colline (aquarelle)
(*Lent by MM. Bernheim-Jeune et Cie.*)

170 „ Nature Morte (aquarelle)
(*Lent by MM. Bernheim-Jeune et Cie.*)

171 „ La Cahute (aquarelle)
(*Lent by MM. Bernheim-Jeune et Cie.*)

172 „ La femme à la mante (aquarelle)
(*Lent by MM. Bernheim-Jeune et Cie.*)

END GALLERY

No.		
173	SPENSER.	Composition
174	CHABAUD.	Dessin
175	„	Dessin
176	„	Dessin
177	MATISSE.	Dessin
178	„	Dessin
179	„	Dessin
180	„	Aquarelle
181	„	Dessin
182	„	Dessin
183	„	Dessin
184	„	Gravure sur bois

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No.		
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187	„	Dessin
188	„	Dessin
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190	„	Dessin
191	„	Dessin
192	PICASSO.	Dessin (*Lent by M. Kahnweiler*)
193	„	Dessin (*Lent by M. Kahnweiler*)
194	LEWIS.	Drawing for Timon of Athens * (*Exhibited by courtesy of the Cube Publishing Co.*)
195	„	The Thebaid * (*Exhibited by courtesy of the Cube Publishing Co.*)

* Not for sale.

END GALLERY

No.		
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		(*Exhibited by courtesy of the Cube Publishing Co.*)
197	„	A Feast of Overmen *
		(*Exhibited by courtesy of the Cube Publishing Co.*)
198	„	Timon *
		(*Exhibited by courtesy of the Cube Publishing Co.*)
199	„	Amazons
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201	„	Timon *
		(*Exhibited by courtesy of the Cube Publishing Co.*)
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203	SPENSER.	Study for painting *
		(*Lent by Mr. Bluett*)
204	PICASSO.	Drawing
		(*Lent by M. Kahnweiler*)

* Not for sale.

END GALLERY

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211	„	Paysage (*Lent by M. Clovis Sagot*)
212	GIRIEUD.	Siena (*Lent by M. E. Druet*)
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214	ASSELIN.	Usine à St. Denis
215		Notre Dame

END GALLERY

No.

216 VILETTE. Nature Morte
(*Lent by M. Clovis Sagot*)

217 DOUCET. Les Moissonneuses *
(*Lent by Mlle. A. Diéterle*)

218 ASSELIN. Venus de Milo

219 CAMIS. Batignoles
(*Lent by M. Blot*)

220 Mlle. LEWITZKA
Nature morte (bouteille, mimosa)
(*Lent by M. Clovis Sagot*)

221 „ St. Nom

222 DE VLAMINCK. Viaduc St. Germain
(*Lent by M. Kahnweiler*)

* Not for sale.

END GALLERY

NO.

223 ADENEY. The Temple

224 ZAK. Tête d'homme. (Dessin)

225 VON ANREP. L'Arbre sacré
(*Lent by the Lady Ottoline Morrell*)

226 VON ANREP. The desolation

227 KOMAROVSKY. Gabriel

228 „ The Virgin

229 „ The Annunciation

230 VON ANREP. L'homme construisant un puits pour désalterer le betail *

(*Lent by Mr. Roger Fry*)

* Not for sale.

END GALLERY

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237	ROERICH.	The Goblin's Bower
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239	„	Gifts

* Not for sale.

END GALLERY

No.

240 CHOURLIANIS. Rex

241 ROERICH. The Battle of the Heavens

242 STELLETZKY. La genie et la vie

SCULPTURE

(A) MATISSE. Buste de Femme. (Plâtre. 2me état)

Cf. Centre Gallery A. End Gallery E. F.

(B) GILL. St. Simeon Stylites

(C) MATISSE. Femme Accroupie. (Bronze)

(D) GILL. A Garden Statue. (Portland Stone)*

(*Lent by Mr. Roger Fry*)

* Not for sale.

END GALLERY

NO.

(E) MATISSE. Buste de Femme. (Bronze)

Cf. Centre Gallery A. End Gallery A. F.

(F) „ Buste de Femme. (Plâtre. Première état)

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(G) „ Jaguar dévorant un Tigre. (Plâtre. D'après Barye) *

SCREEN IN PASSAGE TO RIGHT OF CENTRE GALLERY

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ASSELIN. Aquarelles

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243 PETROFF-WODKINE. The Dream

* Not for sale.

ADDITIONAL PICTURES *

244 BUSSY. Composition

245 BOGAEVSKY. The Apocalyptic Star

246 GONCHAROFF. The Apostles

247 „ A Street in Moscow

248 „ The Vintage

249 LARIONOFF. The Soldiers

250 SARIAN. The Dogs of Constantinople

* Owing to delays in transport these pictures will not be exhibited until November.

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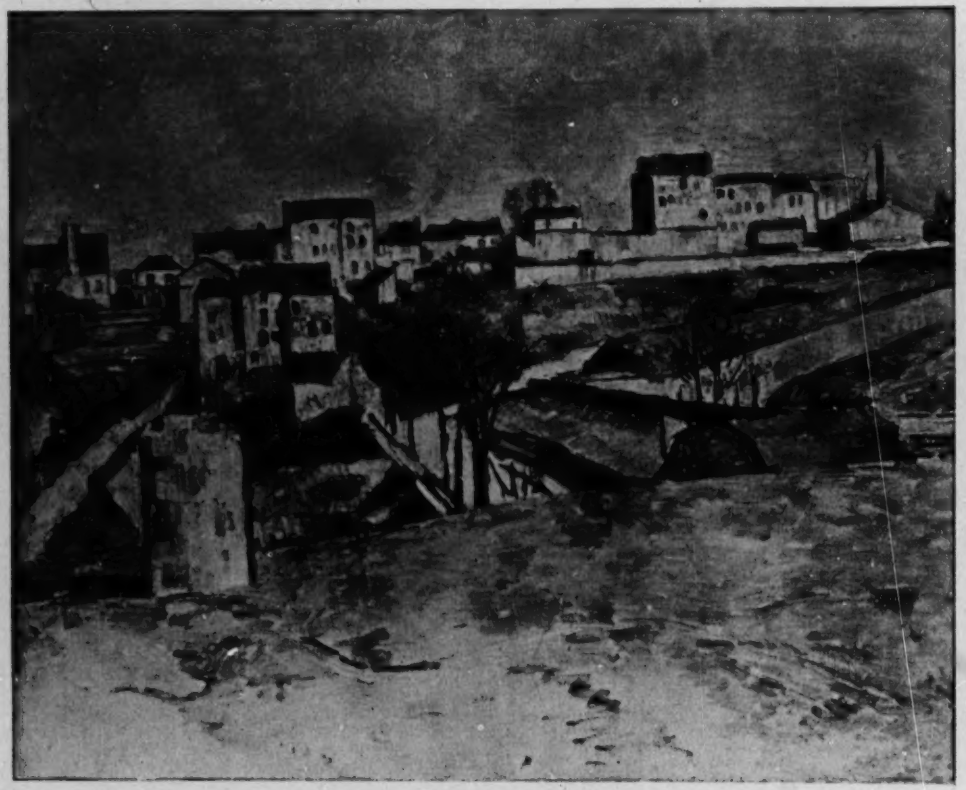

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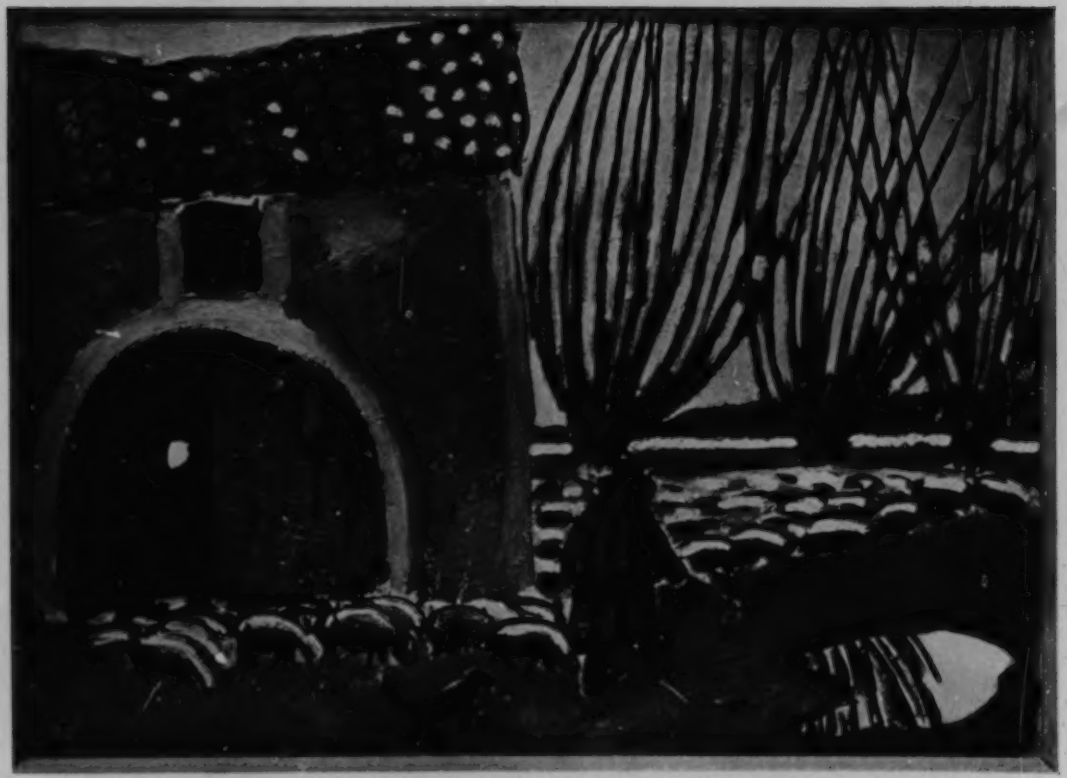

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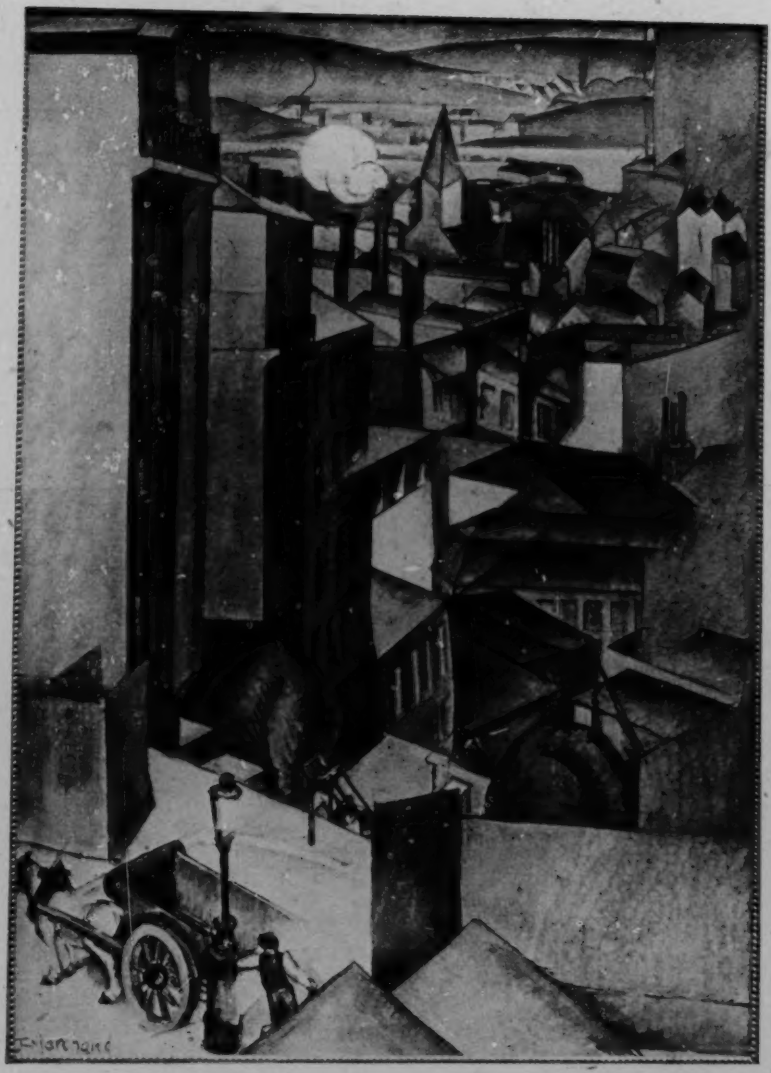

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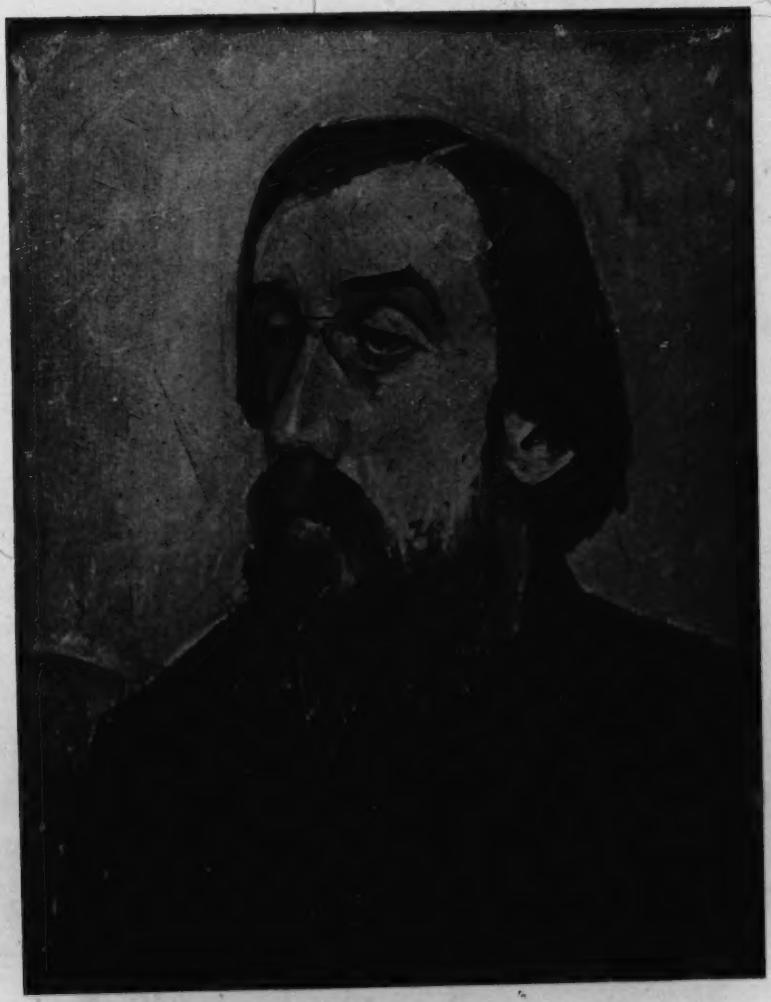

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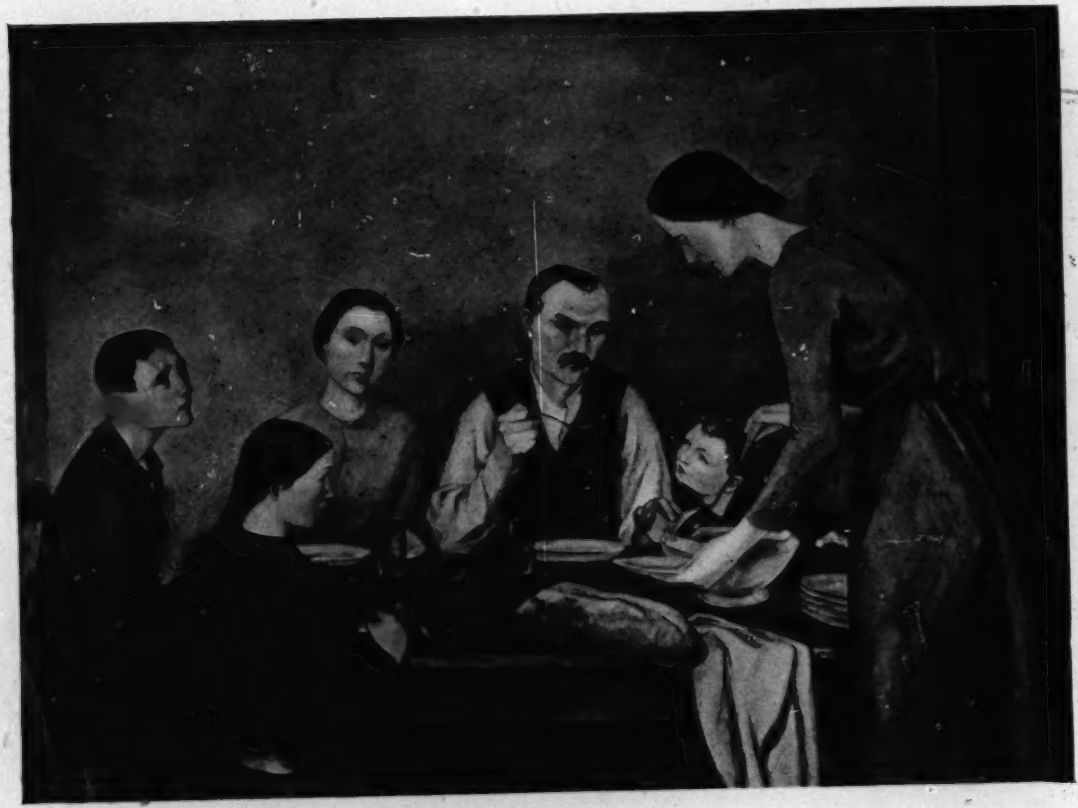

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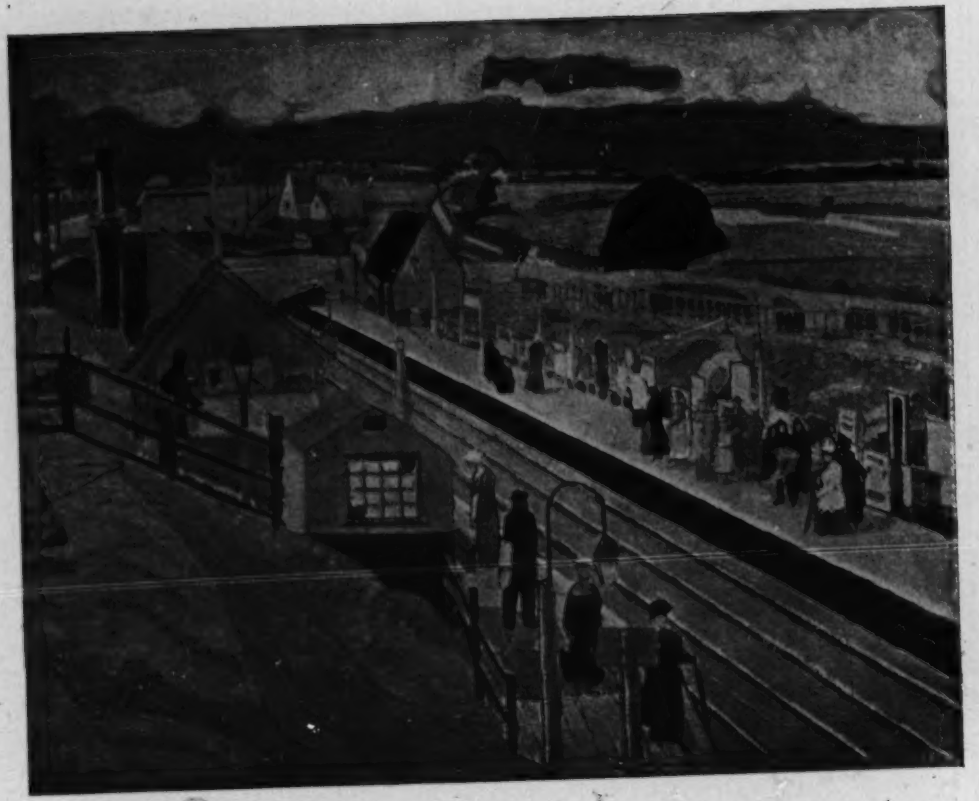

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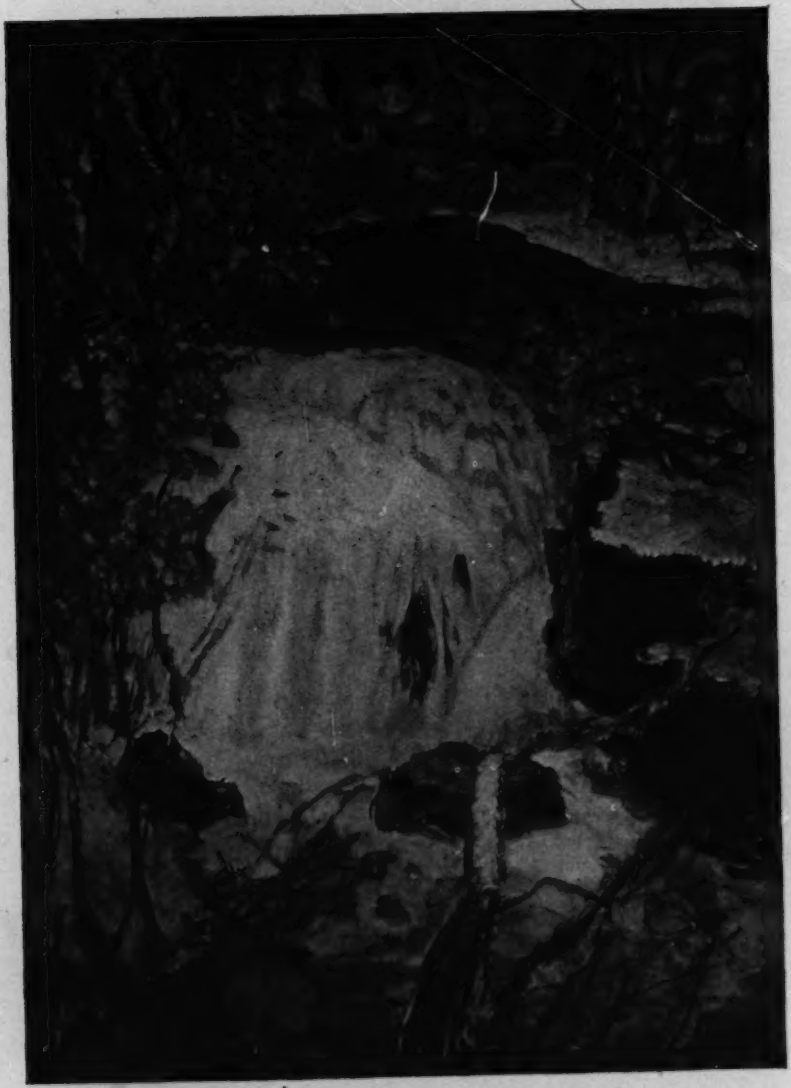

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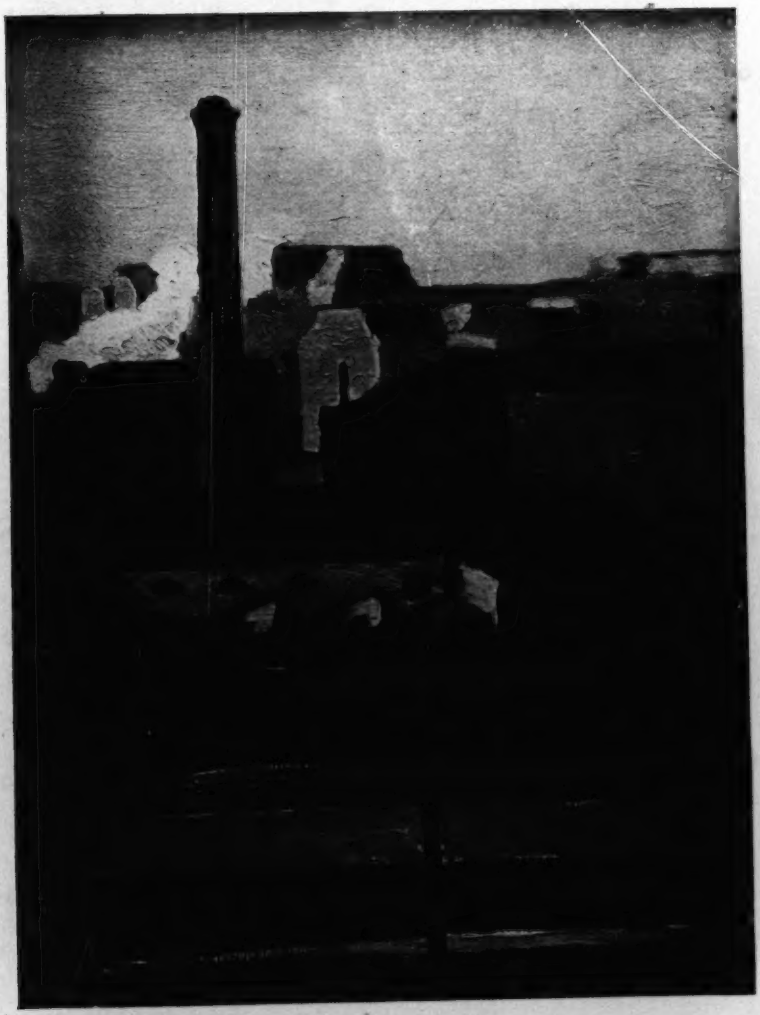

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